

Towards Autoarchaeological Archiving..

(Of open archiving of hybrid cultural practice)

Andrew Gryf Paterson

Artist-organiser, researcher

Doctoral candidate, Aalto University ARTS Media Department, Helsinki, Finland.

Member of Open Knowledge Foundation Finland, OpenGLAM interest group.
Current chairperson of Pixelache Helsinki, transdisciplinary cultural platform & festival

agryfp@protonmail.com

Social media: **[@agryfp](#)**

<http://agryfp.info>

Open licences, open content, open data: tools for developing digital humanities
Estonian Society for Digital Humanities. Nov 1-3, 2017. <http://dh.org.ee/events/dhe2017>

Towards Autoarchaeological Archiving..

Emerging Research questions

How to represent and interpret artist-organiser event-based activity & processes — that has happened in multiple contexts and locations, over time— as part of artistic/art-based research?

Elaborating, for example..

- * Narrative stories of open-ended organisational processes?**
- * What have been the foundations of different processes?**
- * How have they developed, and what has been running parallel in synchronicity?**
- * What has developed onwards, re-iterated or repeated, or sustained over time?**

These questions can be summarized as seeking to understand the contextual and relational chronology, the genealogy of processes, using my own practice and experiences as example..

Contexts in which artefacts are produced, shared, ‘located’, eventually archived.

How may an autoarcheological approach be useful or relevant beyond my own personal artistic research method? e.g. in digital humanities?

(beyond auto -biographic and -ethnographic method in reflexive social sciences?)

Towards Autoarchaeological Archiving..

Introductions

At the beginning of my research investigation in early-mid 2000s,
My description of **artist-organisational processes** (workshops, festivals, creating temporary participatory communities around shared cultural work) in which I was engaged in & exploring, those..

- * which are **dialogical, durational, event-specific, site-specific, community-specific.**
- * where the organisation, conversation and presentation/performance happens **over time.**
- * which involve a **mix of initiators, participants and audience(s).**
- * which involve a **mix of working, collaborative, and personal relations, being together.**
- * which **involve stories - and the 'passing on' - telling of them**
- * which combine mediated, remote and direct interactions between people.
- * Later: **hybrid arts** (art-science, ecological or sustainability cultural activism)

I wished to describe them as having **out-comes and goings**, rather than results.

I have also consistently expressed since my interest: **what is left behind from being t/here, The fragments, the left-overs and residue of agency.. Archaeological interpretation..**

Towards Autoarchaeological Archiving..

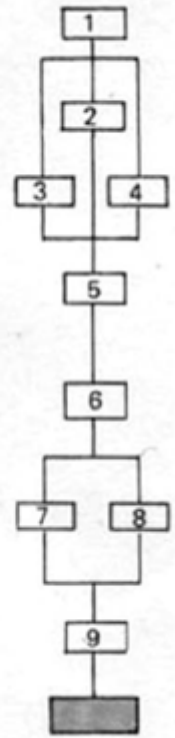
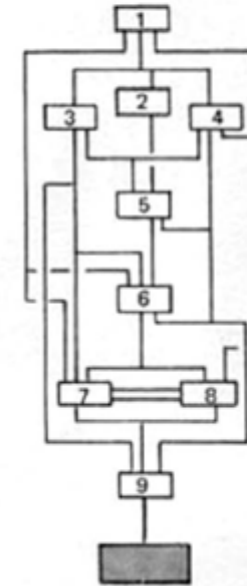
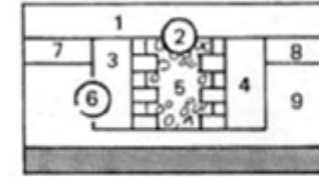
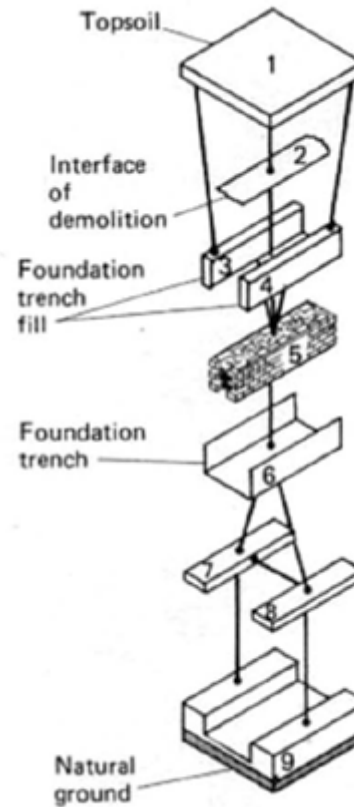
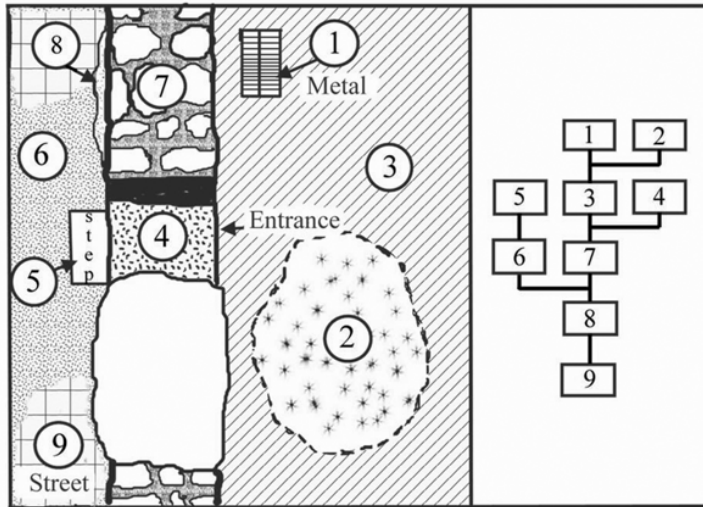
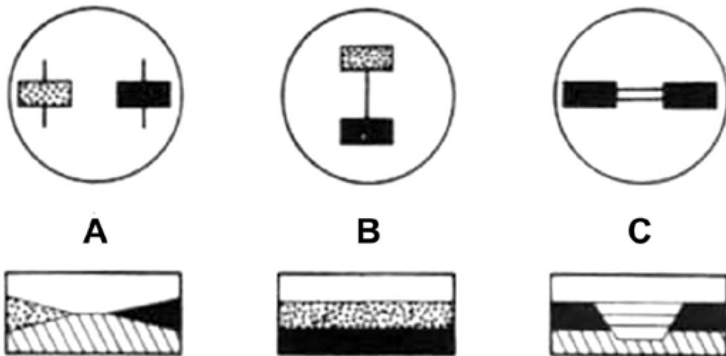
Background: Applied archeological recording method: Stratigraphy

Msc thesis at Teesside University [2001]

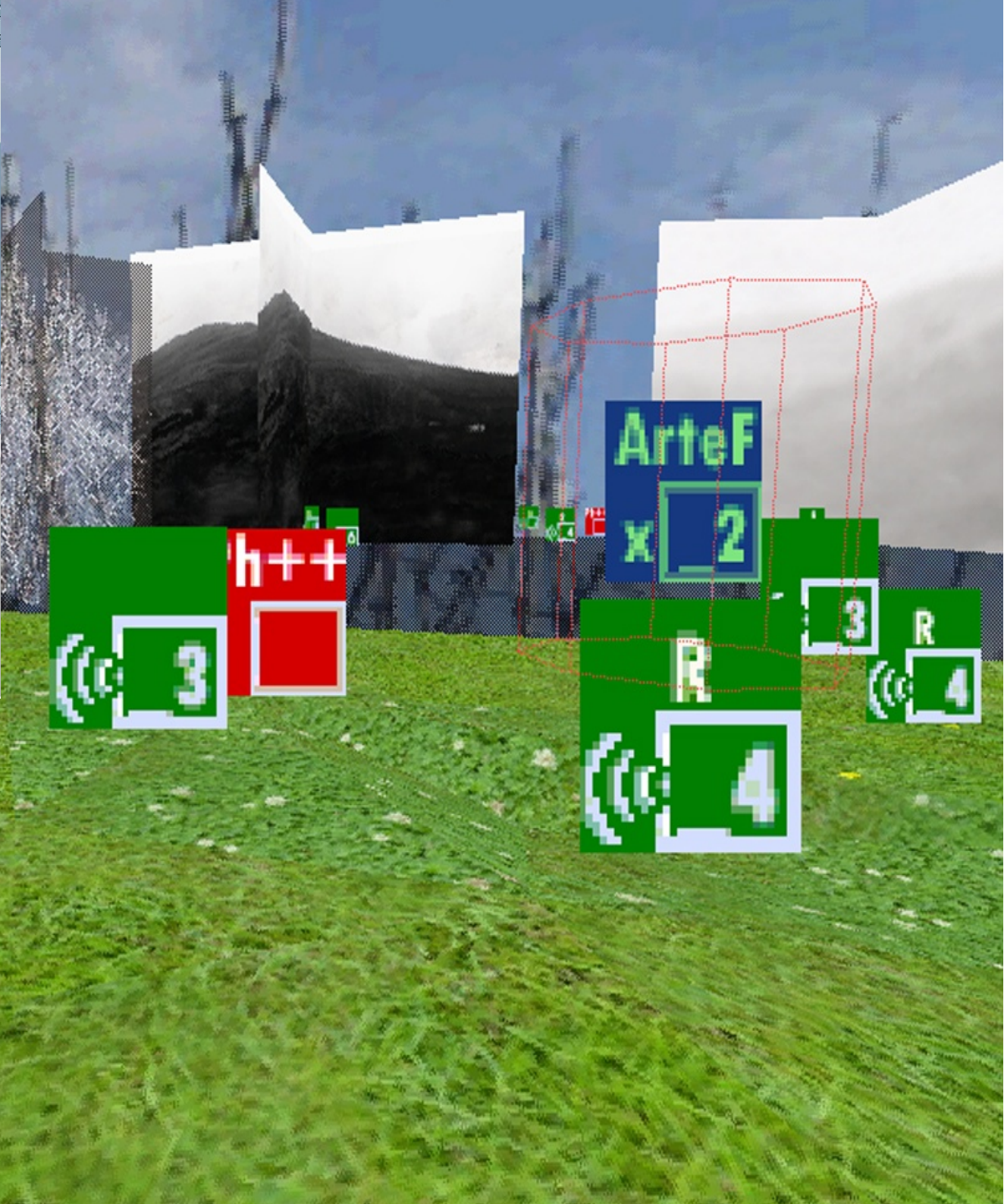
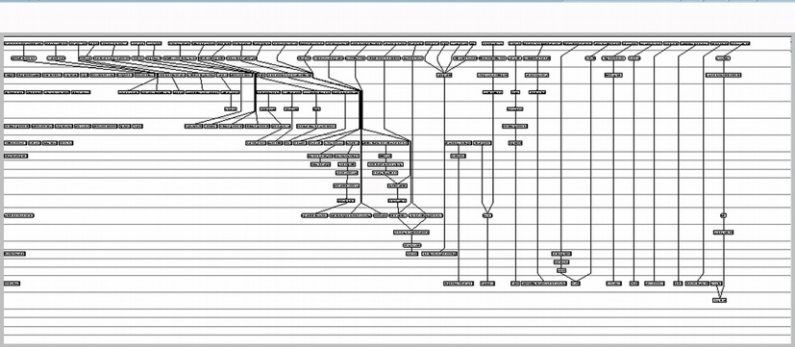
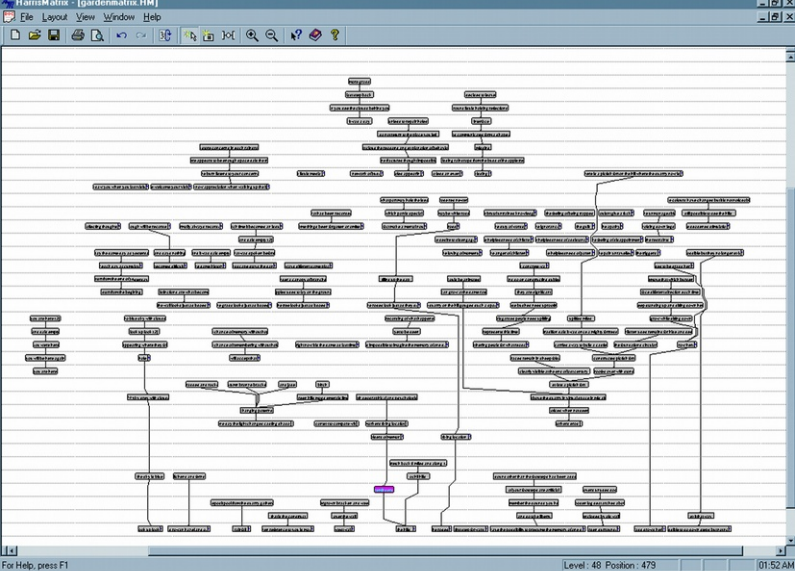
“Developing an archaeological method for authoring sound in a 4D space”

<https://archive.org/details/paterson-2001-agryfp-cagta-thesis>

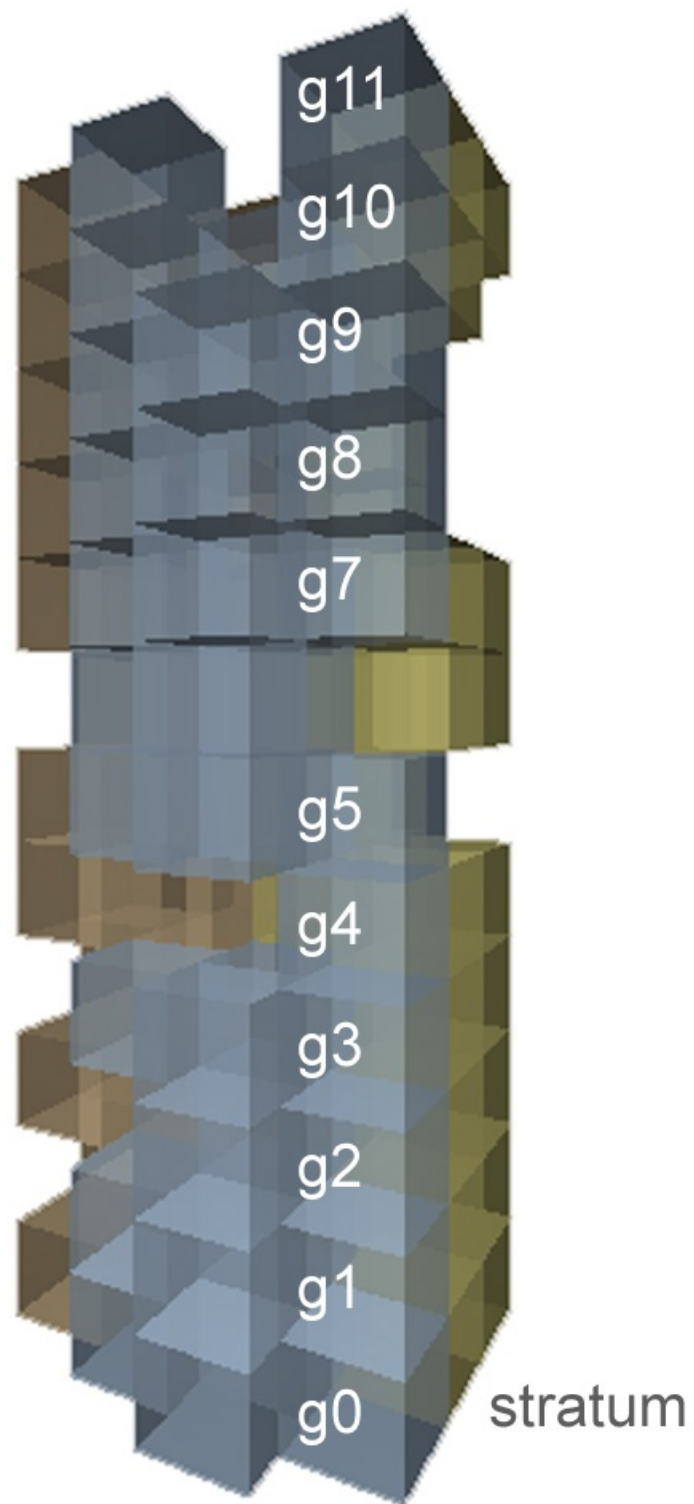


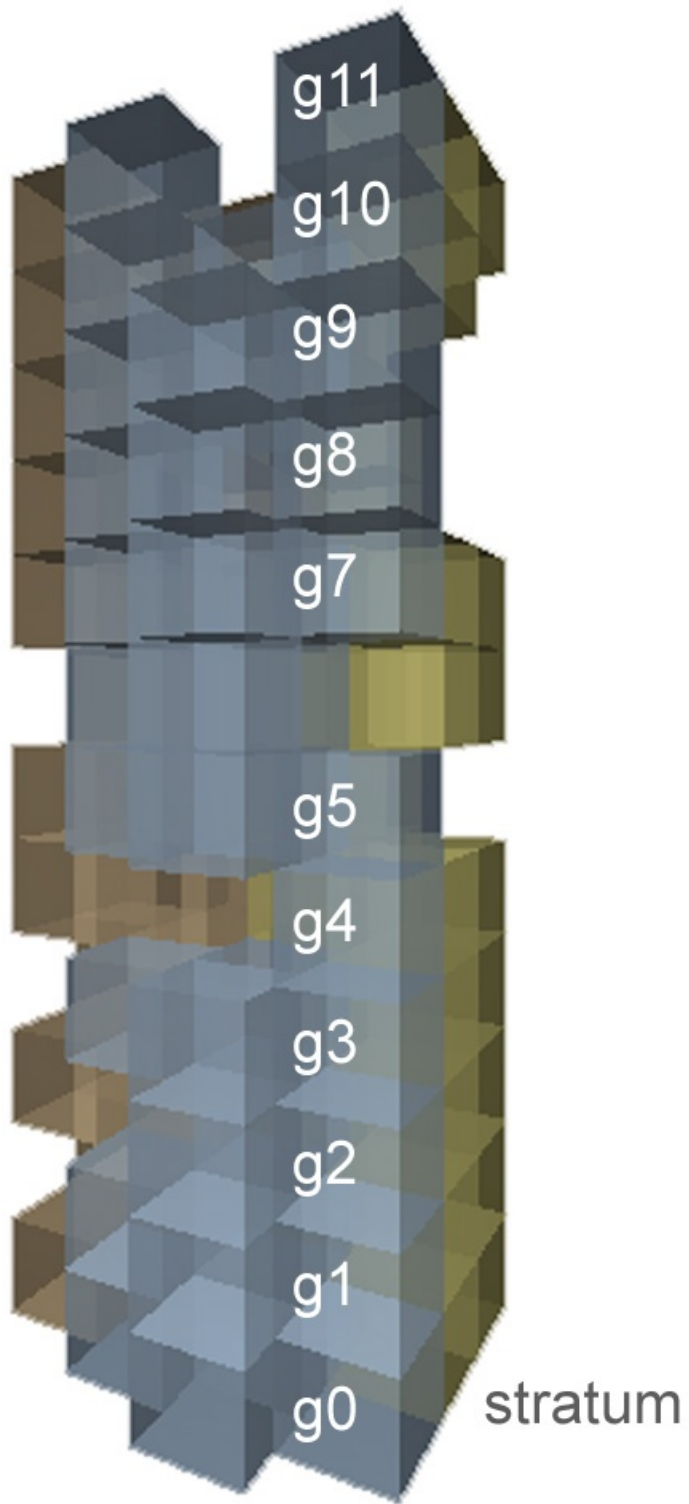


Abstract visualisations developed by Dr. Edward Harris in the 1970s, known as the Harris Matrix, where the units encountered first, being the most recent deposits in history, are positioned at the top, and the lowest represents the earliest (Harris, 1979).



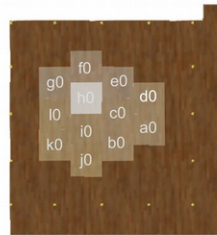




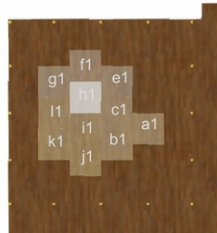


stratum

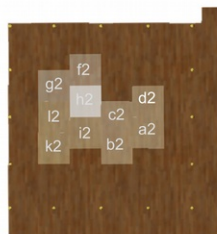
0



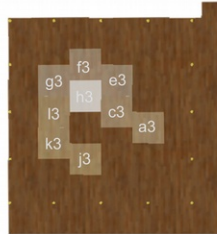
1



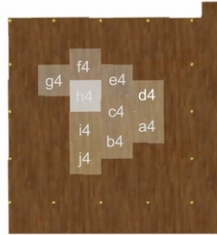
2



3



4

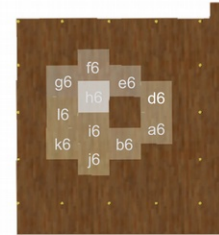


5

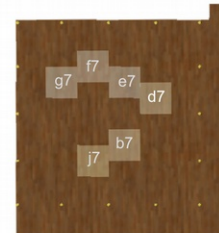


stratum

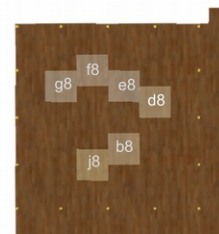
6



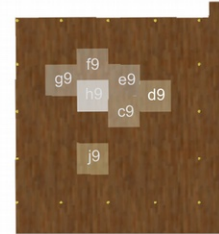
7



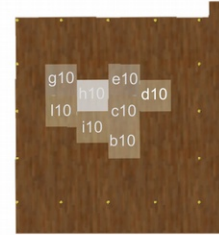
8



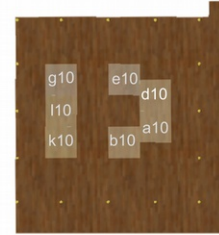
9



10



11



Towards Autoarchaeological Archiving..

Background: Applied archeological recording method: Stratigraphy

Msc thesis at Teesside University [2001]

“Developing an archaeological method for authoring sound in a 4D space”

<https://archive.org/details/paterson-2001-agryfp-cagta-thesis>

Paterson, A. G. (2002), 'Stratigraphical Sound in 4D Space',

in Proceedings of 22nd International Audio Engineering Society (AES) Conference, 15-17 June.

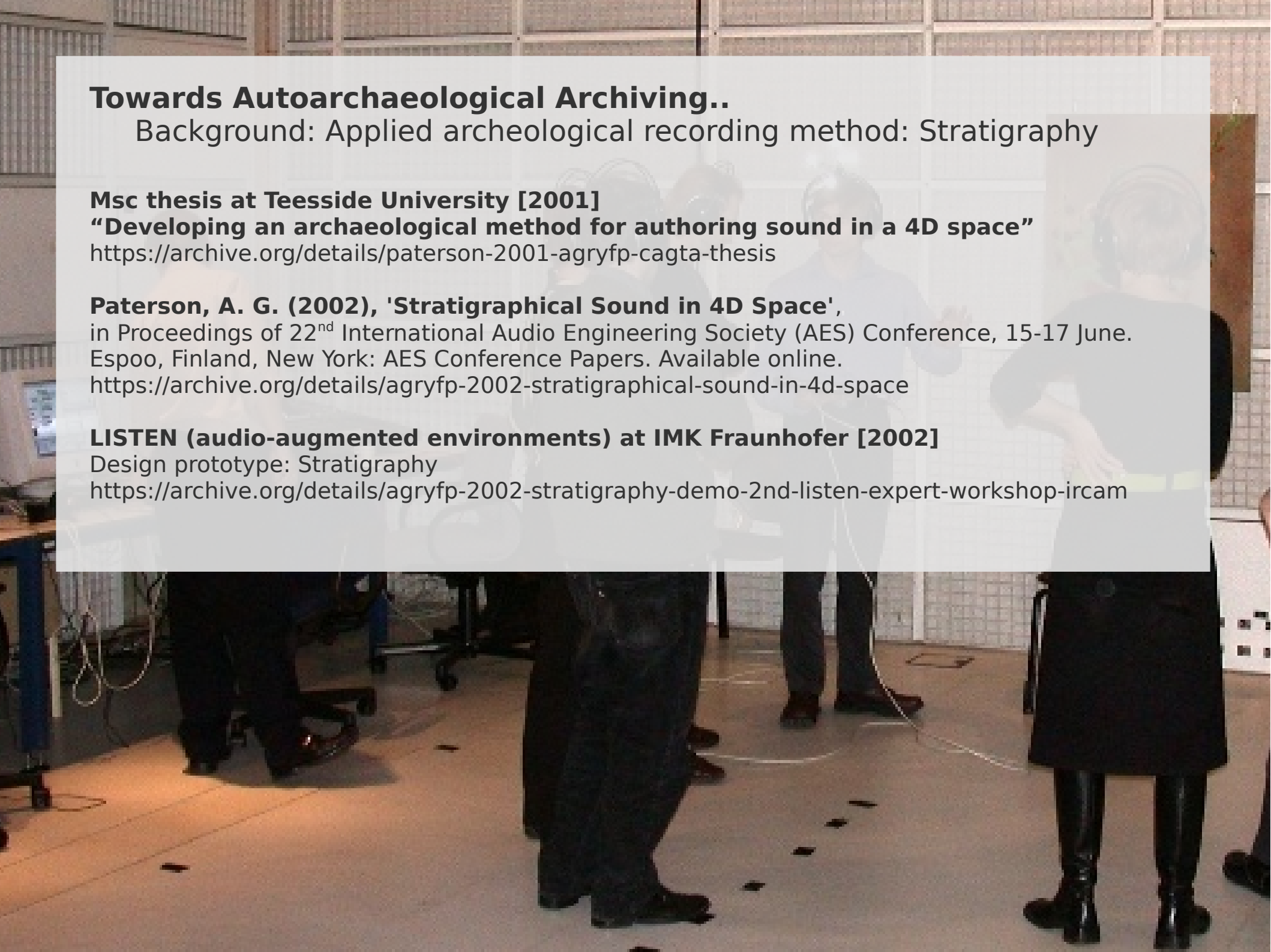
Espoo, Finland, New York: AES Conference Papers. Available online.

<https://archive.org/details/agryfp-2002-stratigraphical-sound-in-4d-space>

LISTEN (audio-augmented environments) at IMK Fraunhofer [2002]

Design prototype: Stratigraphy

<https://archive.org/details/agryfp-2002-stratigraphy-demo-2nd-listen-expert-workshop-ircam>



Towards Autoarchaeological Archiving..

Mobile/contextual media thinking 2003-2004

Introducing a proto- mobile publishing platform I wrote:

“The lived experience of a place, what you and others do in it, and how it is perceived, is dynamic and always changing over time.

It is a spatio-temporal diary, unwritten but fluid in material..

Personal memory gathers, shifts and adapts according to activity, event & journey..

When a moment of the here and now is captured as image, sound [or video] with a mobile-media device,

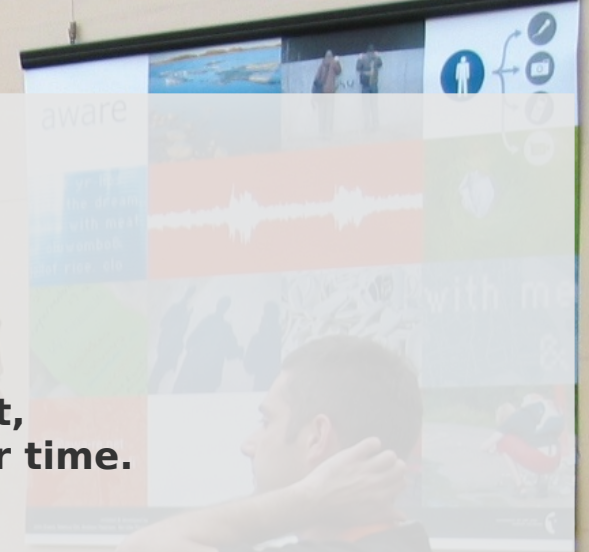
not only is it filtered by the subjectivity of the capturer,

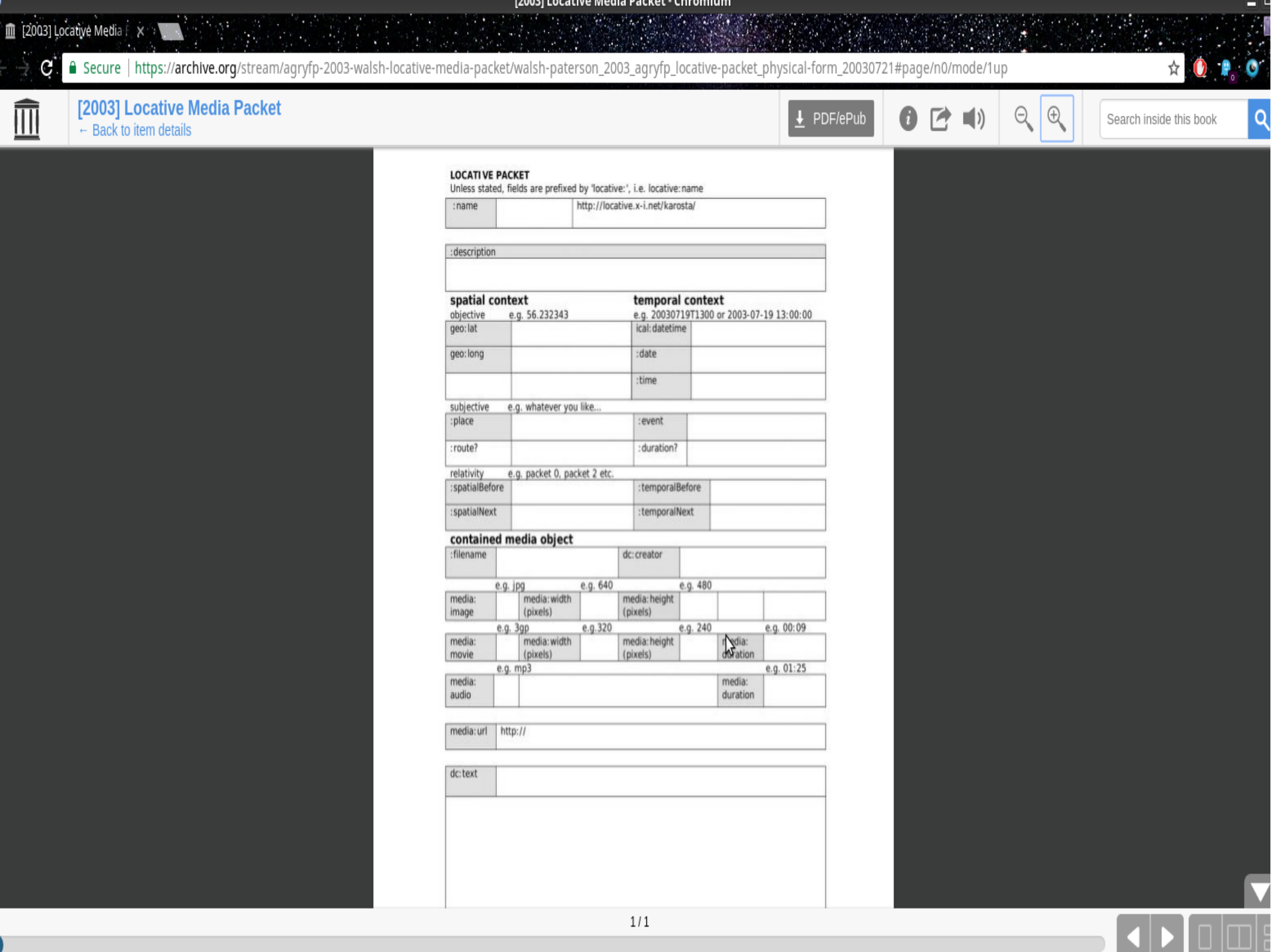
it is removed from the present”

.

Consider contemporary popular social media behaviours..

'presence-sharing' (Instagram), 'timelines' (Facebook),
'mapping' (Google Maps, FourSquare etc),





LOCATIVE PACKET

Unless stated, fields are prefixed by 'locative:', i.e. locative:name

:name	http://locative.x-l.net/karosta/
-------	----------------------------------

:description

spatial context

objective e.g. 56.232343

geo:lat	
geo:long	

temporal context

e.g. 20030719T1300 or 2003-07-19 13:00:00

ical:datetime	
:date	
:time	

subjective e.g. whatever you like...

:place	
:route?	

relativity e.g. packet 0, packet 2 etc.

:spatialBefore	
:spatialNext	

contained media object

:filename	
dc:creator	

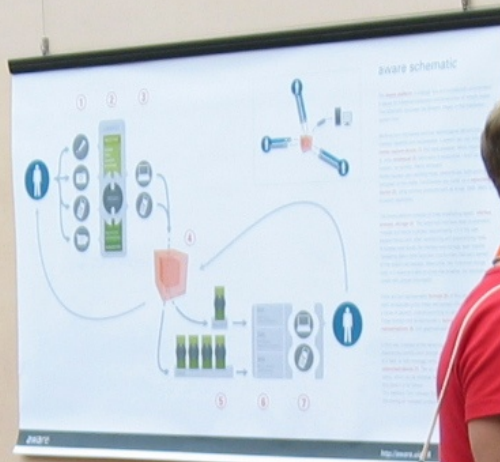
e.g. jpg	e.g. 640	e.g. 480
media:image	media:width (pixels)	media:height (pixels)

e.g. 3gp	e.g. 320	e.g. 240	e.g. 00:09
media:movie	media:width (pixels)	media:height (pixels)	media:duration

e.g. mp3	e.g. 01:25
media:audio	media:duration

media:url	http://
-----------	---------

dc:text



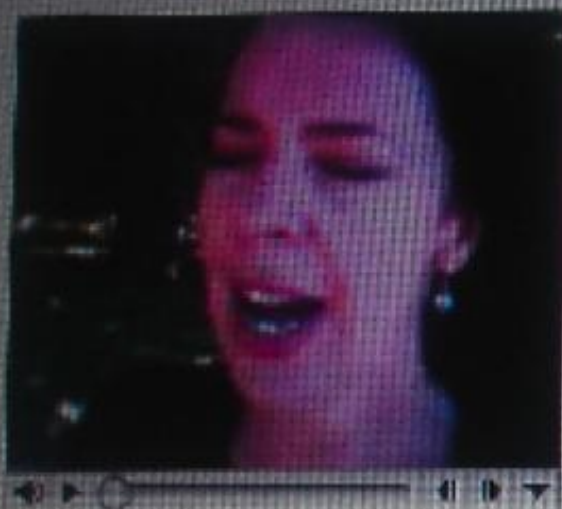
"Fight hard"

VI

ACHE²⁰
HELSINKI
STOCK

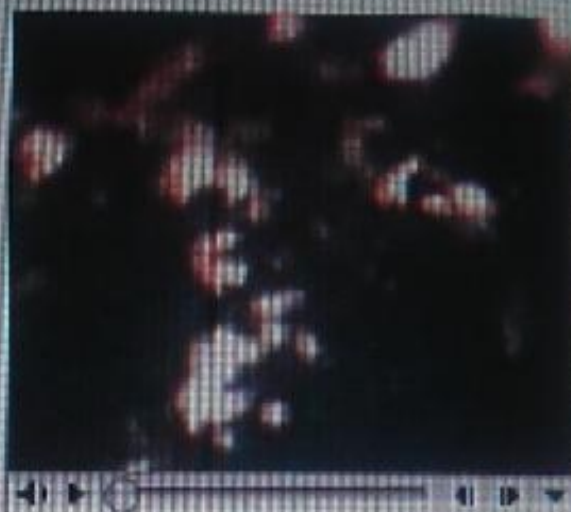


Packet [9394]



sent by m.net2
Fri 14 Jan 2005 05:44 GMT

Packet [9392]



sent by m.net2
Fri 14 Jan 2005 05:41 GMT

Packet [9390]



sent by m.net2
Fri 14 Jan 2005 05:38 GMT

Packet [9389]



sent by m.net2
Fri 14 Jan 2005 05:36 GMT

Packet [9387]



sent by m.net2
Fri 14 Jan 2005 05:35 GMT

Packet [9382]



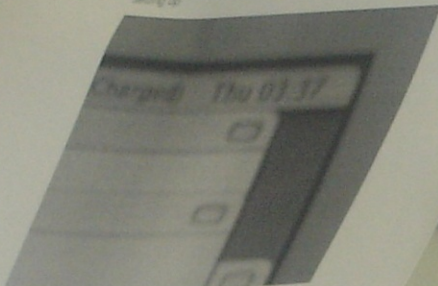
sent by m.net2
Fri 14 Jan 2005 05:32 GMT

Packet [8403]
Post: Bunk-4:Threading Communities

Location
OSM Finland 200-1048 Hakanen

Proximity
John Expat Powerbook (object)

Keywords
HSEA
ending up



Ok now for real going off to bed

sent by john

Thu 12 Aug 2004 00:37 GMT

Packet [8403]
Post: Bunk-4:Threading Communities

Location
OSM Finland 200-1048 Hakanen

Proximity
John Expat Powerbook (object)

Keywords
HSEA
ending up



Packet [8403]
Post: Bunk-4:Threading Communities

Location
OSM Finland 200-1048 Hakanen

Keywords
HSEA
ending up



sent by john

Sat 14 Aug 2004 20:40 GMT

16032

16032

16037

16038

16039

16040

16041

16042

16043

16044

16045

16046

16047

16048


16049

16050

Packet 10000

Location
10000 Avenue 10000 10000

Keywords
10000




Keywords below the photo
sent by 10000
The 10000th 10000 10000

Packet 10001

Location
10001 Avenue 10001 10001

Keywords
10001




Keywords below the photo
sent by 10001
The 10001th 10001 10001

Packet 10002

Location
10002 Avenue 10002 10002

Keywords
10002




Keywords below the photo
sent by 10002
The 10002th 10002 10002

Packet 10003

Location
10003 Avenue 10003 10003

Keywords
10003




Keywords below the photo
sent by 10003
The 10003th 10003 10003

Packet 10004

Location
10004 Avenue 10004 10004

Keywords
10004



Keywords below the photo
sent by 10004
The 10004th 10004 10004

Packet 10005

Location
10005 Avenue 10005 10005

Keywords
10005



Keywords below the photo
sent by 10005
The 10005th 10005 10005

Packet 10006

Location
10006 Avenue 10006 10006

Keywords
10006




Keywords below the photo
sent by 10006
The 10006th 10006 10006

Packet 10007

Location
10007 Avenue 10007 10007

Keywords
10007



Keywords below the photo
sent by 10007
The 10007th 10007 10007

Packet 10008

Location
10008 Avenue 10008 10008

Keywords
10008




Keywords below the photo
sent by 10008
The 10008th 10008 10008

Packet 10009

Location
10009 Avenue 10009 10009

Keywords
10009



Keywords below the photo
sent by 10009
The 10009th 10009 10009

'Mapping and Sewing Together Mythologies'[FrontPage](#) | [UserLogin](#) | [FindPage](#) | [RecentChanges](#)[FrontPage](#) >> [InariChapter](#) >> [HotelliInari](#)**Hotelli Inari**

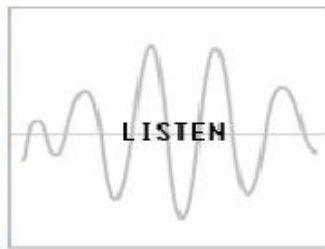
The bus stops. And here also is situated Hotelli Inari, centrepont, greeting and meeting place of people.



greetings



n68.90658 e27.02784



leud-1.mp3

For travellers, it contains the bright colours of the four winds, a tourist souvenir shop and rents rooms at 19.50 Euros per night. The bar and restaurant Ranta-Mari, also serves the local village of 700 and surrounding area. In the air-taxi rank situated outside on the lake (Inarijärvi) sits a small sea-plane wrapped up for winter. To the side and behind the building - caravans.



frozen lake outside



bright colours inside

Arrival: Signe for the first time; Andrew returns for the second time, 5 years later.

Inari (Anár in indigenous Sámi language) is a cultural and political centre for the Sámi peoples, including their parliament. For others it has a position on the frontier, and a place where people pass through. In the past people came from elsewhere looking for gold, and stayed. Nowadays, some who stay here go looking for jobs and opportunities elsewhere. For example housing and construction across the northern border in Norway, or studies at universities further south in Finland.

On average tourists stay normally for a couple days, and in December there are not many. Regular visitors started to take notice of us after a couple of days.

Over the week sleeping, eating, living in the hotel-restaurant-bar gathers up stories and experiences in the bar. Food and drink consumed, tales swapped, and friends increased.

Content[FrontPage](#)
[ProjectSummary](#)
[ProjektaKopsavilkun](#)
[ProjectText](#)
[KarostaChapter](#)
[InariChapter](#)
[RelatedChapters](#)[SavieNojumi](#)[-latviski:](#)
[SvetaNikolajaKatedr](#)
[DusJa](#)
[ArMija](#)
[InariHotela](#)
[KaMos](#)
[SamuRadio](#)
[IvaLo](#)
[-english:](#)
[OrienTation](#)
[ComPass](#)
[OrthodoxMassKarost](#)
[HotelliInari](#)
[PekKa](#)
[NorthernLights](#)
[BabaDusja](#)
[MilitaryMovements](#)
[GhostCongregation](#)
[AuthorsNote](#)
[SavieNojumi](#)
[KarostanKilt](#)
[DuoDji](#)
[SamiRadio](#)
[OrthodoxMassInari](#)
[HandBells](#)
[PielpajarviWildernes](#)
[KarhunPesakivi](#)



Towards Autoarchaeological Archiving..

Auto-ethnography

Representing what I have learned at different sites & in various contexts, especially inspired by

Auto-ethnography

- * Develops off from ethnography that includes participant observation strategies, but privileges the individual..

- * **Using own personal experience & stories as significant & relevant data in my research.**

- * “the auto-ethnographer is both the researcher and the researched” (Muncey, 2010)

- * Research which is similar to

“an artistically constructed piece of prose, music or piece of art work that attempts to portray an individual experience in a way that evokes the imagination of the reader, viewer or listener”

“[n]ot only is the individual a participant in the social context in which their experience takes place, but they are also an observer of their own story and its social location”

- * It is **difficult to separate oneself from what is the work done.**

Subjectivity doesn't infect my research work,
but enhances it & (hopefully) evokes sympathy for the subject.

(Ref. Tessa Muncey, 2010)

Towards Autoarchaeological Archiving..

Auto-ethnography

“Auto-ethnographies need to be organised around certain features:

- * portrayal of the self,**
- * one's positioning in the world,**
- * the interaction of the experience of self in a particular world,**
- * and the ways in which we come to organise experience and our actions.”**

(Ref. Tessa Muncey, 2010).

Also inspiration from anthropologist Sarah Pink..

Sensory-ethnography

“Open for the unexpected” in regards to “place, emplacement, place-making, inter-connected senses, sensory categories, and movement”

(Ref. Sarah Pink, 2009)

Towards Autoarchaeological Archiving..

Auto-ethnography

Auto-ethnographic fieldwork?

Acknowledges a further set of involvements:

Not only as an observer -participant 'in the field' taking notes, documenting, recording,
But – similar to some experimental forms of social sciences – one who

- * Purposely intervenes and contributes to the context,**
- * Initiating, supporting, engaging and closing interactions within community, social and public relations.**

Creative practice, work, everyday life, habits, feelings, attitudes, beliefs, politics, friends, colleagues, collaborators are blurred as they often are in artistic, research and activist (hybrid arts and humanities) scenes,

It can be difficult sometimes to distinguish when one is 'in the field' when one is doing 'fieldwork'

Due to the mixture of these aspects,

- * I can only partially represent or objectify events.**
- * I can highlight, edit, select, order and accumulate fragments, and subjectively manufacture facts about my past.**

Towards Autoarchaeological Archiving..

Reflections on practice and fieldwork

I have not maintained a regular fieldwork journal, or taken consistent textual note-taking during my projects.

But **frequently or periodically recording** (with consumer-level digital recording devices):

- * Digital photo documentations
- * Sometimes digital audio or video

Slide-shows of images gathered into selective sequence

showing and telling afterwards experiences, processes, situations, and involvements

Written textual accounts from audio-visual materials, after fieldwork (years after)

For each project/event there are also—mostly electronically or digitally archived—

- * Correspondences and notes about ambitions and hopes, projections
- * Notes about what to do, the time spent here, there, reflections, and plans to continue.

Electronic folders full of communications

with collaborators, institutions or host organisations both in advance, during and after the event. (Often contextual data associated with these communications, including sender, receiver, date, time and often more, such as location-specific information.)

Physical artefacts

Tools, culture or consumer objects, books, printed materials, synthetic or organic raw matter

Towards Autoarchaeological Archiving..

Reflections on practice and fieldwork

What I am considering in my 'spatio-temporal diary' are collaborations with others' activity and practice over **a period of ~15 years**:

a resume, containing periods of travel, fieldwork, projects, artist/research residencies, presentations, workshops, teaching, installations and other events, essays and articles..

In 2009 I started to create **graphical chart of the events and experiences** in my 'known world', in order to objectify a partial and subjective vision..

To help "place the self within a social context" (Ref. Reed-Danahay 1997)

and "connecting the personal to the cultural" (Ellis and Bochner 2000)

If I tell about these works I often tell about ..

A way of doing things—methods, tacit & explicit knowledge about doing art with people

*** Accumulating experience and social context over time**

*** Forming temporary & consistent communities, identities formed through them.**

*** Processes beginning and ending.**

Towards Autoarchaeological Archiving..

Stratigraphical narratives

Ref: 'Internet and Open Source Archaeology' project based in Genoa, Stefano Costa's experiments drawing Harris Matrix diagrams using the open-source GraphViz software (Costa, 2007).

Harris Matrix diagrams are relative chronological sequences, read from top-down, and in the case, where using DOT programming language, are formed as a 'directed graph'.

Each object is instantiated in the graph by naming it, and it's relation to another is simply coded as follows: A -> B (B comes after A).

In 2009, I learned DOT programming language, and started to make relativity graphs charting sections of activity and events from my resume.

The first graph I attempted in 2009 related to my activity in Latvia, 2003..

Towards Autoarchaeological Archiving..

Stratigraphical narratives

Actual locations, which contain 'sites' of activity, that contain 'loci' which are relative chronologically sequenced..

In creating the 'locus' objects in the graph, the following meta-data was considered:

Unique identifier for each 'locus'

(e.g. lv_0_0_1 referring to 'country_location_site_locus' codes)

Actual date or dates of involvement if known

(e.g. 05.09-05.10.2004)

Two letter abbreviation for the country activity is situated in

(e.g. LV)

Actual location

(e.g. Cities, town or villages in Latvia: Riga, Karosta, Daugavpils, Aizpute)

Collaborator in the event

(e.g. Organisations or individuals: RIXC, Signe, Serde etc.)

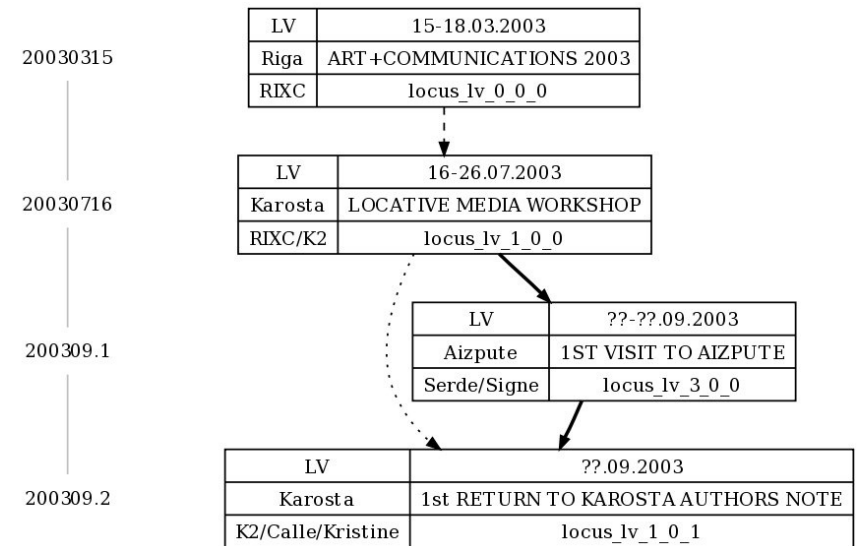
Event name

(e.g. TCM Residency)


```
digraph figure_3
{
  rankdir=TB;
  node [shape = record];
  nodesep="0.3"; ranksep="0.5";
  {
    node [shape=plaintext, fontsize=14];
    edge [color=gray, arrowhead=none];
    /* timeline graph leftside yyyyymm or yyyyymmdd */
    20030315 -> 20030716 -> 200309.1 -> 200309.2;
  }

  /* loci */
  locus_lv_0_0_0
  [structure=record,label="
  { LV | Riga | RIXC }
  {15-18.03.2003 | ART+COMMUNICATIONS 2003 | locus_lv_0_0_0}"];
  {rank=same; 20030315; "locus_lv_0_0_0";}
  locus_lv_1_0_0
  [structure=record,label="
  { LV | Karosta | RIXC/K2 }
  {16-26.07.2003 | LOCATIVE MEDIA WORKSHOP | locus_lv_1_0_0}"];
  {rank=same; 20030716; "locus_lv_1_0_0";}
  locus_lv_1_0_1
  [structure=record,label="
  { LV | Karosta | K2/Calle/Kristine }
  {??-09.2003 | 1st RETURN TO KAROSTA AUTHORS NOTE | locus_lv_1_0_1}"];
  {rank=same; 200309.2; "locus_lv_1_0_1";}
  locus_lv_3_0_0
  [structure=record,label="
  { LV | Aizpute | Serde/Signe } {??-??-09.2003 | 1ST VISIT TO AIZPUTE |
  locus_lv_3_0_0}"];
  {rank=same; 200309.1; "locus_lv_3_0_0";}

  /* stratigraphy */
  edge [color=black];
  edge [style=dashed];
  locus_lv_0_0_0 -> locus_lv_1_0_0;
  edge [color=black];
  edge [style=dotted];
  locus_lv_1_0_0 -> locus_lv_1_0_1;
  edge [color=black];
  edge [style=bold];
  locus_lv_1_0_0 -> locus_lv_3_0_0 -> locus_lv_1_0_1;
```





20030315

20030716

200309.1

200309.2

LV	15-18.03.2003
Riga	ART+COMMUNICATIONS 2003
RIXC	locus_lv_0_0_0



LV	16-26.07.2003
Karosta	LOCATIVE MEDIA WORKSHOP
RIXC/K2	locus_lv_1_0_0

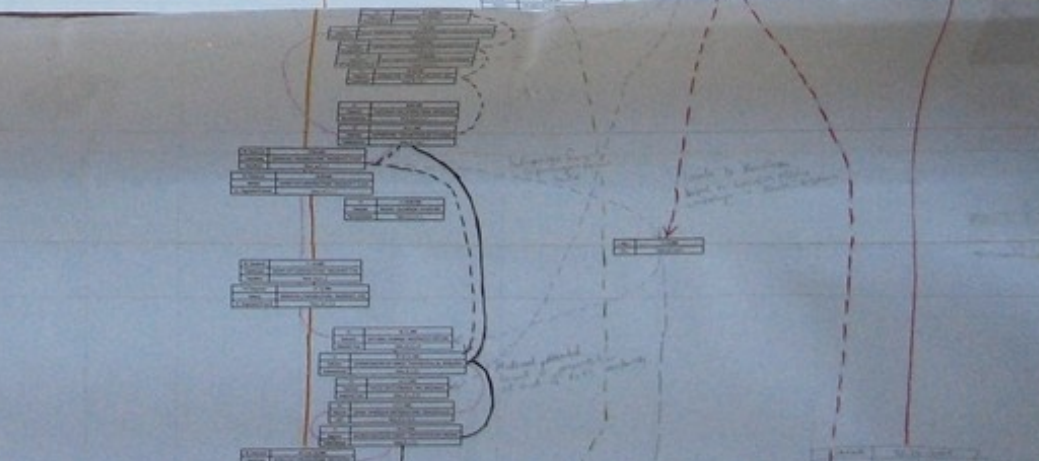
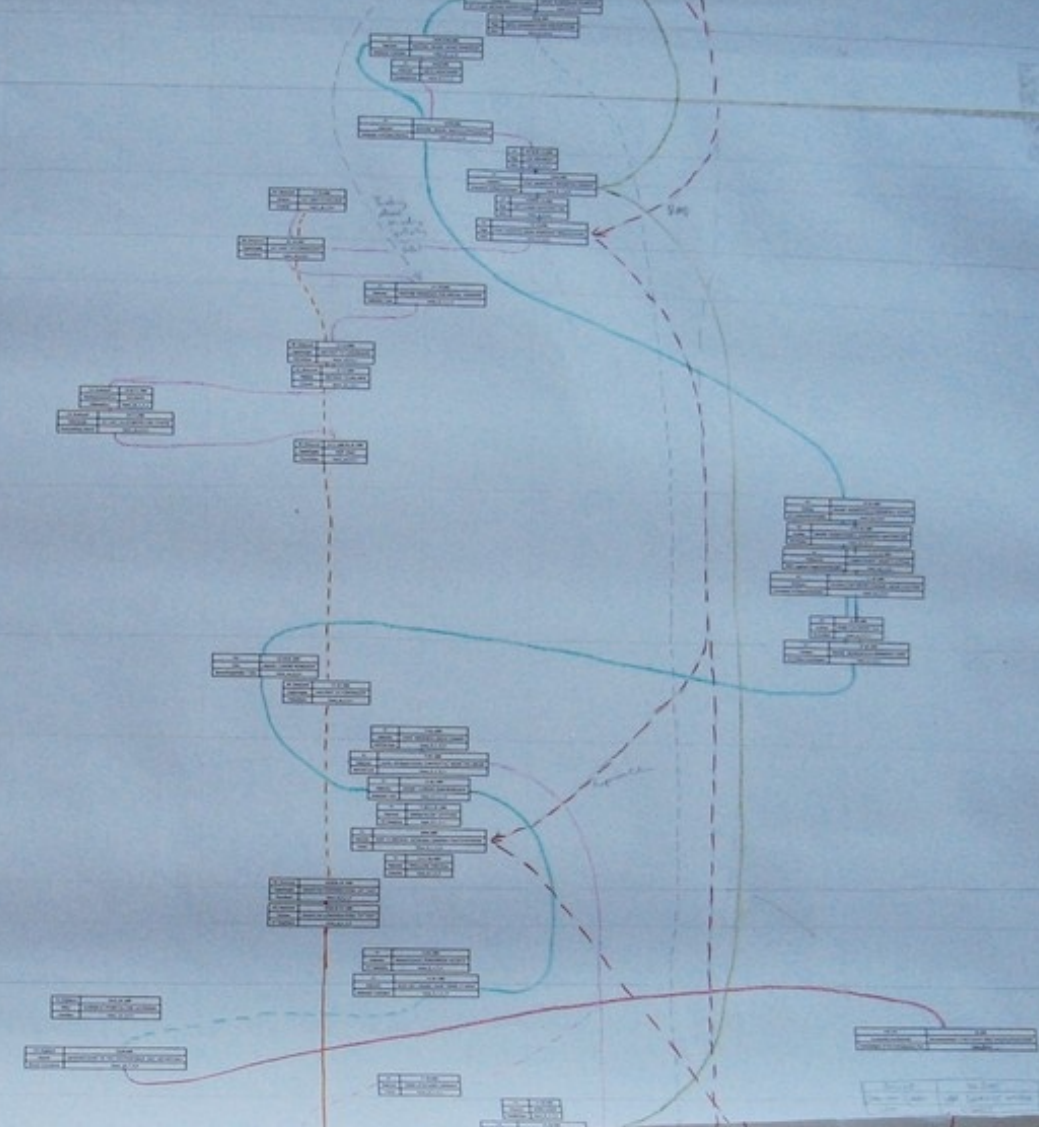
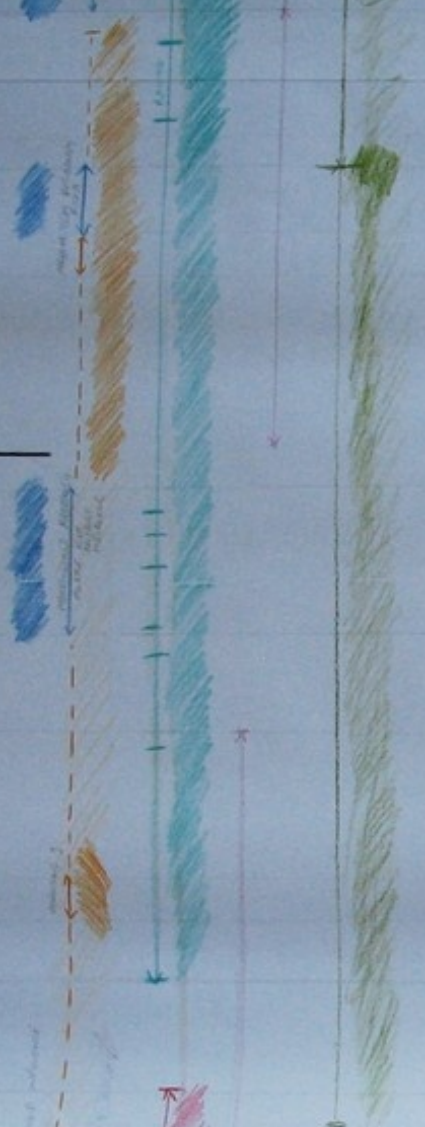


LV	??-??.09.2003
Aizpute	1ST VISIT TO AIZPUTE
Serde/Signe	locus_lv_3_0_0



LV	??.09.2003
Karosta	1st RETURN TO KAROSTA AUTHORS NOTE
K2/Calle/Kristine	locus_lv_1_0_1

2005





Towards Autoarchaeological Archiving..

Stratigraphical narratives

**Insights from 'Archaeologies of the Contemporary Past' thinking,
Following on earlier research (Msc thesis & LISTEN & AWARE project**

**& Locative Media Workshop, Contemporary Historical Archaeological Theory
community, 2001-2005).. The experience of making 'stratigraphical narratives'**

Interpreting and understanding durational, multi-sited artistic research

Related to broader practice of self-tracking..

Methodological-article in DA thesis..

Article #1:

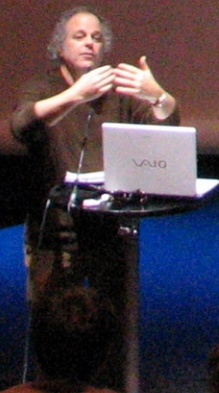
Stratigraphical Recall: An auto-archaeological interpretation for artistic fieldwork

Process: Stratigraphical Narratives (2010-2002)

Ref (Peer-reviewed): Paterson, A. G. (2011a). 'Stratigraphical Recall: An auto-archaeological interpretation for artistic fieldwork', In Lily Diaz (ed.), Special issue of *Journal of Visual Arts Practices*, Vol. 10 # 1, Intellect, 2011.

https://my.cloudme.com/#agryfp/paterson_2011_stratigraphical-recall_jvap





Towards Autoarchaeological Archiving..

Phase 2005-2011: 'Sustainability & cultural organising' narrative

Article #2:

A buzz between rural cooperation and the online swarm

(a.k.a. Connections between rural and online cooperation in Finland)

Process: Alternative Economy Cultures (2009), Pixelache Festival, Helsinki, FI

Ref (edited): Paterson, A. G. (2010). 'A buzz between rural cooperation and the online swarm'.

Affinities: Journal of Radical Theory, Culture and Action, Vol. 4 Issue #1, 09.2010.

<http://affinitiesjournal.org/index.php/affinities/article/view/51>

Ref (peer-reviewed): Paterson, A. G. (2011c). 'Connections between rural and online cooperation in Finland', In Energija (Energy), Rasa Smite, Armin Medosch, Kerstin Mey, Raitis Smits (eds.), Acoustic Space #8, Peer-reviewed Journal for Transdisciplinary Research on Art, Science, Technology and Society, Riga-Liepaja: RIXC-MPLab. // Paterson, A. G. (2011d). Connections between rural and online cooperation in Finland, In Doina Petrescu, Constantin Petcou & Nishat Awan (eds.), *Trans-Local-Act: Cultural Practices within and across*, Paris: aaa/rhizom.

Project url: <http://www.pixelache.ac/2009/festival/programme/alternative-economy-cultures/>







Towards Autoarchaeological Archiving..

Phase 2005-2011: 'Sustainability & cultural organising' narrative

Article #3:

A Pull-down Screen, Fold up Chairs, a Laptop and a Projector: The Development of Clip Kino Screenings, Workshops and Roles in Finland

Process: Clip Kino (2011-2008), Helsinki, FI

Ref (edited): Paterson, A. G. (2011b). 'From a pull-down screen, fold-up chairs, a laptop and a projector: The development of Clip Kino screenings, workshops and roles in Finland', In Geert Lovink & Rachel Somers Miles (eds.), Video Vortex Reader II: moving images beyond YouTube, Amsterdam: Institute of Network Cultures, 2011.

<http://networkcultures.org/blog/publication/video-vortex-2/>

http://apatero.info/projects/clipkino/documents/videoindex2_reader_2011.pdf

Project url: <http://apatero.info/projects/clipkino>







ACROS
ORGANICS
App: chem, metals
App: pure Polym
#162400408
Code: 400402580
Lot: A0296705

Towards Autoarchaeological Archiving..

Phase 2009-2012: 'Herbologies/Foraging Networks' narrative

Article #4:

Mountain crowberries: Foraging and measuring knowledge or experience

Process: Mountain Crowberries (2011), Kilpisjärvi, Lapland FI

Ref (edited): Paterson, A. G. (2013). 'Mountain crowberries: Foraging and measuring knowledge or experience', In Laura Beloff, Erich Berger & Terike Haapoja (eds.), *Field_Notes: Field and Laboratory as Sites for Art&Science Practices*, Helsinki: Finnish Bioart Society.

Project url: http://bioartsociety.fi/field_notes/?page_id=89







MĒSLOJUMA SPĒKS
GOURMET.GEOPHA



Towards Autoarchaeological Archiving..

Phase 2015-2017: 'Cultural Heritage as Resource' narrative

Article #5:

Reflections on Soil Present(s), Past(s), Future(s)

Process: Changing Weathers project & iWeek International Media Arts Festival (2015), Liepāja University, Liepāja (LV).

Ref (edited): Paterson, A. G. (2016). 'Reflections on Soil Present(s), Past(s), Future(s)', In Rasa Smite, Armin Medosch, Kerstin Mey, Raitis Smits (eds.), *Acoustic Space #14: Open Fields*, Peer-reviewed Journal for Transdisciplinary Research on Art, Science, Technology and Society, Riga-Liepaja: RIXC-MPLab.

Project url: <http://www.changingweathers.net>



Archiving?
Re-presentations?



Towards Autoarchaeological Archiving..

Emergent Research questions

How to represent and interpret artist-organiser event-based activity & processes — that has happened in multiple contexts and locations, over time— as part of artistic/art-based research?

Elaborating, for example..

- * Narrative stories of open-ended organisational processes?**
- * What have been the foundations of different processes?**
- * How have they developed, and what has been running parallel in synchronicity?**
- * What has developed onwards, re-iterated or repeated, or sustained over time?**

These questions can be summarized as seeking to understand the contextual and relational chronology, the genealogy of processes, using my own practice and experiences as example..

Contexts in which artefacts are produced, shared, 'located', eventually archived.

How may an autoarcheological approach be useful or relevant beyond my own personal artistic research method? e.g. in digital humanities?

(beyond auto -biographic and -ethnographic method in reflexive social sciences?)

Towards Autoarchaeological Archiving..

Archaeologies of contemporary past / *in* or *of* the present?

“The archaeology of the recent and contemporary past—that is, the **archaeology of places and events that relate to the period of recent or living memory**—is a dynamic new field which engages critically with what it means to be ‘us’, with the politics of late-modernity, and with the nature, shape and relevance of archaeology as a contemporary research practice.”

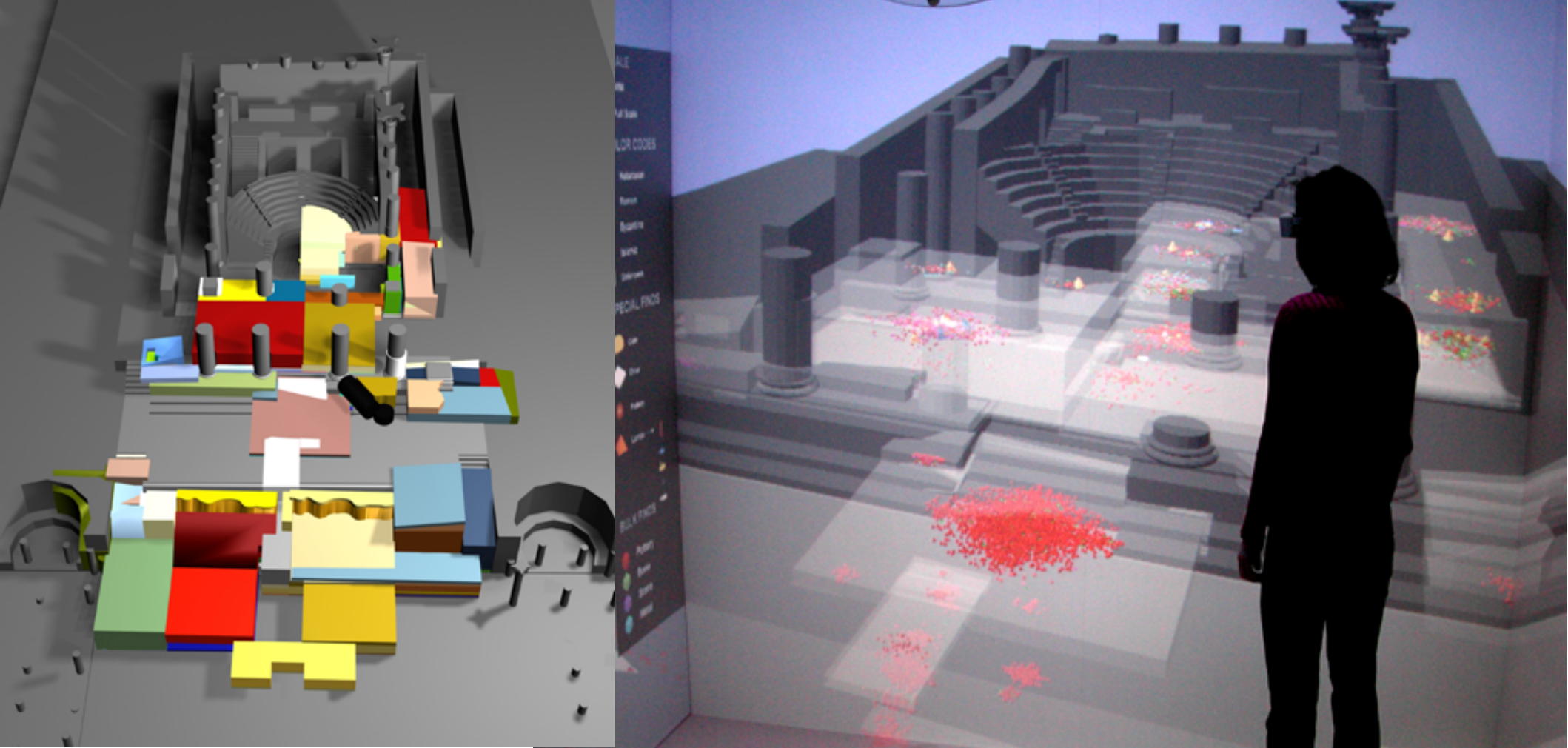
“A theme which was very prominent throughout Archaeologies of the Contemporary Past was that of the subaltern, and the idea that archaeology has a major role to play in **foregrounding those aspects of contemporary life at the margins which are constantly being overwritten by dominant narratives.**”

Auto- biography → Auto- ethnography → Auto- archaeologies

“consideration of the **archaeology of the sort of ‘everyday’ space with which we might all be familiar... We might consider this to be a sort of ‘auto-archaeology’ in its particular focus on the space in which the author had worked.**”

Harrison, R. and Schofield, J. (2009). Archaeo-ethnography, auto-archaeology: Introducing archaeologies of the contemporary past. *Archaeologies*, 5(2), pp. 185–209.
<http://oro.open.ac.uk/18343/>

Buchli, V. and Lucas, G. (eds) (2001) *Archaeologies of the contemporary past*, Routledge, London and New York, pp. 3-18.



Example of Archave project (2000-2001)

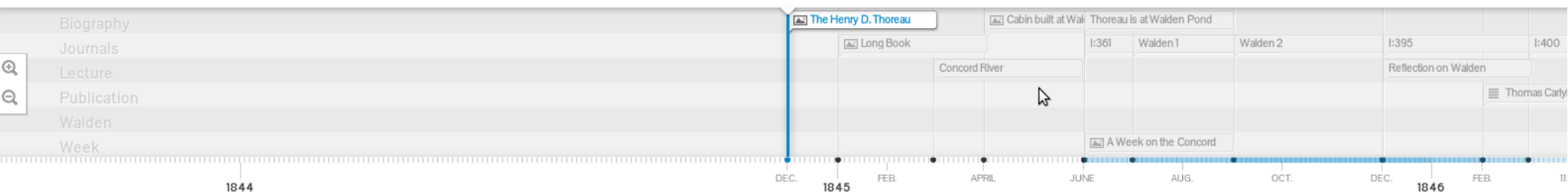
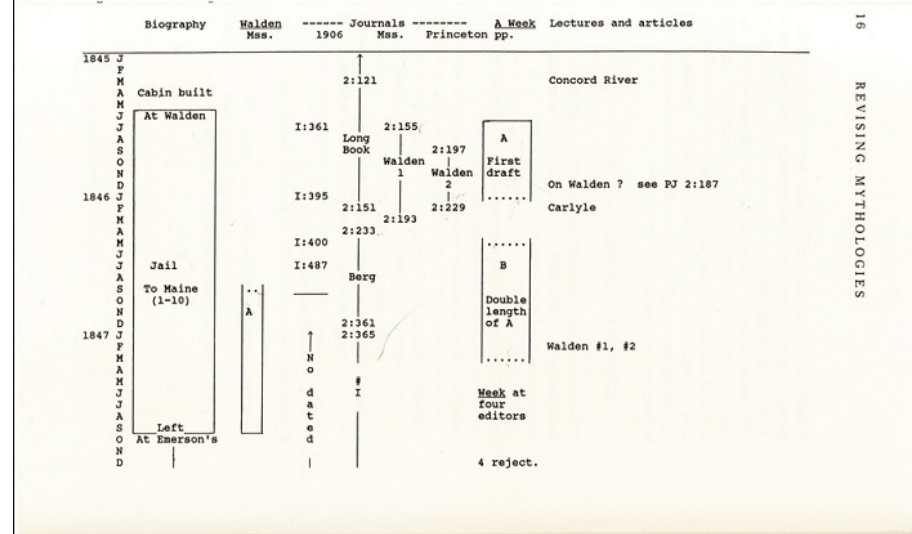
"A New Methodology for Archaeological Analysis: Using Visualization and Interaction to Explore Spatial Links in Excavation Data.", Eileen Vote, Ph.D. Thesis, Brown University, Providence, RI, 2001.

"Archaeological Data Visualization in VR: Analysis of Lamp Finds at the Great Temple of Petra, a Case Study", Daniel Acevedo, Eileen Vote, David H. Laidlaw and Martha S. Joukowsky. In proceedings of IEEE Visualization 2001. San Diego, California. October 2001.(pdf).



Public Domain, retrieved from Wikimedia Commons

Henry David Thoreau



Example of Thoreau Timeline project (2015)

“Learn about Thoreau's biographical details, lectures, journals, essays, and two books in a visual timeline that is conveniently sorted into six categories.

Our initial dates and subdivisions are drawn from *Revising Mythologies: The Composition of Thoreau's Major Works* by Stephen Adams and Donald Ross. Other sources used are listed under the text for each entry.”

Created by Holly Gilbert, Gabriel Karon, Alexa Krowiak, and Cassie McCormick.
SUNY Geneseo English 340, Spring 2015

<http://dh.sunygeneseoenglish.org/2015/05/12/building-a-thoreau-timeline/>



agryfp

Andrew Gryf Paterson (SCO/FI/LV) - 'Artist-organiser', cultural producer, educator and independent researcher. He specialises exploring connections between art, digital culture and science, cultural activism, ecological and sustainability movements, along with cultural heritage and collaborative networks. Originally from Scotland, Paterson has been most active in the past 14 years in the Baltic Sea region, based for most of the time in Helsinki, Finland. He works across the fields of media/ network/ environmental arts and activism, pursuing a participatory practice through workshops, performative events, and storytelling. Strengths lie in hybridity, communications, organisation and network arts: the ability to bring together and involve people in creative, collaborative exploration, developing temporary communities, gathering unexpected elements and components as new spaces off/for cultural activity. What is left behind as social, digital, material and ephemeral residue of 'being t/here' has been a consistent concern. Archived more or less here. <http://agryfp.info> | agryfp-at-protonmail.com | FB/Twitter/social id: @agryfp | archive.org member since 11.2015 | CV-resume: <https://archive.org/details/agryfp-cv-resume>

Settings
Edit

UPLOADS

POSTS

COLLECTIONS

WEB ARCHIVES

70 UPLOADS

Search Uploads

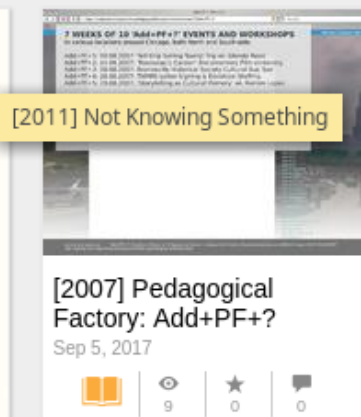
Media Type

- ☐ images 36
- ☐ texts 24
- ☐ movies 6
- ☐ audio 4

Topics & Subjects

- ☐ Virtual Reality 7
- ☐ 1999 6
- ☐ Helsinki 6
- ☐ RIXC 5
- ☐ Latvia 4

▲ SORT BY VIEWS · TITLE · DATE ARCHIVED · CREATOR



Towards Autoarchaeological Archiving..

Concluding remarks

Why autoethnographical → autoarchaeological?

- * Research on practice with contextual meta-data & reflection in creating narratives
- * **Understand better one's own practice, operating environment, sources, influences**
- * **Consider material and digital/media archeological analysis approaches**
- * 'Reclaim' social or process-based cultural practices written about by art historians, art critics or curators, rather than the initiators, producers and participants within the process.

In relation to Digital humanities..

- * Develop online-offline **spatio-temporal interpretation 'tools'** (for practitioners and researchers who work with people/event-based processes and related contextual artefacts).
- * **Explore (research) bridges between practices** of socially-engaged artists, designers and activists and social science researchers/units, humanities
- * **Present example of 'reclaiming' control over pervasive personal data-recording systems and the data produced by them, 'small data', 'quantified self'**
- * Make case of the importance to tackle this data independent of the tools and devices which created it, to gain new non-technological perspectives and meanings.

Towards Autoarchaeological Archiving..

Outgoings

Doctor of arts thesis at Aalto University ARTS

To be submitted and defended in 2018.

Own example of archiving materials to the Commons

In the archive for each creative process, also an archive of media, text and other files, which is being gradually uploaded since 2016 with commons-oriented licenses to an account on Internet Archive: **agryfp.info** [→ <http://archive.org/details/@agryfp>]

New 'Stratigraphical narrative' example for phase 2009-2014/2015

As an accompanying new artefact and representation related to the thesis, a new stratigraph will be developed in appropriate graphical programming language in 2017, drawing upon the resources within archive.org

Negotiations for a solo artistic-research archive exhibition

I have ambition to work with partner organisations to present an archival exhibition of 15 years activity in Finland and Latvia, to take place in Riga and Helsinki in 2018-2019.

Towards Autoarchaeological Archiving..

(Of open archiving of hybrid cultural practice)

Andrew Gryf Paterson

Artist-organiser, researcher

Doctoral candidate, Aalto University ARTS Media Department, Helsinki, Finland.

Member of Open Knowledge Foundation Finland, OpenGLAM interest group.
Current chairperson of Pixelache Helsinki, transdisciplinary cultural platform & festival

agryfp@protonmail.com

Social media: **@agryfp**

<http://agryfp.info>

Open licences, open content, open data: tools for developing digital humanities
Estonian Society for Digital Humanities. Nov 1-3, 2017.